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## *Coryat's Crudities*

— 1975 miles on foot —

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Title page of *Coryat's Crudities*

### **Introduction:**

During the early fifteenth century England witnessed remarkable developments in its educational process. Foreign travel gained popularity marked by interest among the upper classes. Development for this area of scholarship was underway and travel paved the path for access to it. The earlier century had namely seen the movement of fighting men, traders and pilgrims, however there was a shift and students were seen on the move.

The Protestant Monarchy had to keep a keen watch on the people crossing the channel as a number of exiles wrote books about their experiences in foreign lands. Thus, these aspects lead to many distorted views about travel.

Among these circumstances the traveller under scrutiny Thomas Coryate differing from both his forebears and his successors was one traveller who used it to his advantage. He travelled over Continental Europe entirely on foot covering 1975 miles over five months. Born to a rector he was of a mediocre background, and burned with the desire to etch himself a name and place in the courtly circle. Curiosity was the driving force that paved the path for his travel itinerary.

## ► THE PUBLICATION OF THE *CRUDITIES*

On his return from the continental tour around Europe, Coryate is said to have been greeted well by his friends in London. After spending a few days in London, Coryate continued the last lap of his journey towards Odcombe. At home he was received by two major changes. As Strachan rightly says:

After the absence of several months from a well loved-home, the slightest change seems to be for the worse; even a new thatched roof is enough to cause offence to the eye which remembered only its previous state of comfortable decay.<sup>1)</sup>

However the second alteration would have probably been a little difficult for Coryate to cope with.

Only a few days previously, on 2 October, while he was crossing the Channel, his mother had remarried. That the ceremony should have taken place so soon before his return suggests that mother and son had been out of touch with each other's plans, which is more than likely, or that his mother suspected that he would dislike the match.<sup>2)</sup>

But this event does not seem to have caused any kind of alienation between mother and son. In fact:

It is clear from his letters that he remained loving and dutiful, but he continued to address these letters to 'Mrs. Coryate', and added greetings to 'your husband' as an afterthought, so that he may have felt more than antipathy towards his stepfather."<sup>3)</sup>

In spite of being close to his mother Coryate chose to stay in Odcombe when his mother decided to move to Yeovil. He stayed back and immediately began compiling his notes, while referring to previous travel accounts. Although Coryate has earned himself a place in the history of English literature, he deserves to be remembered for much more than just his literary achievement.<sup>4)</sup> As Strachan points out that the decision to publish the *Crudities* must have been taken around 1610 the next item on the agenda for Coryate was the Royal acknowledgement for his book. In this regard as he mentions in his introduction to the panegyric verses, Coryate was successful in accomplishing an audience with Prince Henry. It was during this meeting that he made an oration to the Prince in presence of all the courtiers and presented his works to him. The

Prince not only bigheartedly accepted it but also promised to eulogize it. Coryate writes;

Whereupon the Princes Highnesse (who hath most graciously deigned to be the Hyperaspist <sup>5)</sup> and Moecenas <sup>6)</sup> of my booke)....<sup>7)</sup>

Coryate spent around five months in compiling his notes. After which he is said to have decided to get the book published entirely on his own cost. Strachan reveals that:

If Coryate looked for a publisher he failed to find one, perhaps on account of the book's length, or simply because nobody had ever written a book quite like this before. <sup>8)</sup>

Thus, a important point which needs to be noted here is that Coryate's work was so different in comparison to other well sold works of his time that there was no publisher willing to take up his book. This not only asserts that Coryate did write differently from what was the trend at the time but he also was as Strachan phrases;

It is possible, however, that he never made any attempt to interest a publisher, and was so confident of the book's success that he was prepared from the outset to print the *Crudities* at his own expense even though this meant laying out what was, a large sum of money. <sup>9)</sup>

Thus, this also then justifies the fact that Coryate was all out to impress Prince Henry whose support defined the future of not only the *Crudities* but Coryate himself. The next hurdle which one faced while publishing a book was censorship. A license was required before any publication was undertaken. It is believed however that Coryate bore the expenses involved with obtaining this license. This aspect of Coryate bearing all the expenses for his publication can be read in a number of panegyric verses by Ben Jonson, John Donne, Christopher Brooke and others. For instance John Donne writes;

Goe bashfull man, lest here thou blush to looke  
Upon the progresse of thy glorious booke.  
To which both Indies sacrifices send;  
The west sent gold, which thou didst freely spend,  
(Meaning to see't no more) upon the presse.<sup>10)</sup>

Similarly, the following verse is also indicative of Coryate funding his own book, made by

Joannes Jackson.

His purse he hath to print  
 What he did write, else, who had read of thee, O  
 Wandering Wight?<sup>11)</sup>

Well the financial aspect was taken care of by Coryate, but acquiring the permission to print was a rather cumbersome process. Coryate once again wisely employs his contacts. Reverend John Seward was an acquaintance of Coryate's who was based in Yeovil. Coryate requested him to write to Dr. Richard Mocket who at the time was chaplain to the Bishop of London. To full proof his request Coryate also included a recommendation from his friend Laurence Whitaker.<sup>12)</sup> Unfortunately this attempt turned out to be a failure as Dr. Richard Mocket was authorized to license only religious books.<sup>13)</sup> As a next procedure Coryate wrote directly to the Archbishop of Canterbury who unfortunately is said to have died on 2 November 1610, before granting the necessary permission.<sup>14)</sup>

It was exactly around this time that Coryate attended a party hosted by Arthur Ingram where he is said to have met the first Earl of Middlesex, Lionel Cranfield. Cranfield was a successful merchant at the time in London and Arthur Ingram was not only influential but was also a close business associate of Lionel Cranfield. Another highly influential guest whom Coryate got acquainted with at this party was Sir Michael Hicks who was secretary to Robert Cecil the Lord Treasurer of Salisbury. It was on the basis of this meeting that Coryate decided to write to Hicks to personally negotiate on his behalf to the Lord Treasurer<sup>15)</sup>. This letter as Strachan rightly puts it,

Coryate's letter to Hicks, dated 15 November, from his chamber in Bow Lane, is of special interest since it is the only extant example of his handwriting – and a remarkably handsome, clear hand it is.<sup>16)</sup>

Another measure which Coryate adopted to safeguard himself and his work was that he also wrote directly to Prince Henry. Either of the two options bore fruit as on November 26 the *Crudities* was registered in the Stationers' Register co-sponsored by Edward Blount and William Barrett who belonged to the Stationers' Company. There was a strong possibility however that the manuscript and plates had already been handed over to the printers prior to the license being issued as by the end of March the book was already printed, bound and ready for distribution.

The two co-sponsors are believed to have appointed William Stansby Printing House to print

the *Crudities*. William Stansby was a well known printer as he had to his credit many other famous works. For instance Stansby printed John Donne's *Pseudo-Martyr* in 1609 and Michael Drayton's *Poems* in 1610. It was also a matter of pride for Coryate that his book was being printed at the hands of such a notable printer. The following year proved to be an extremely fruitful year for the printer.

Initially Stansby apprenticed under John Windet for a period of seven years during which the firm undertook the work of Linschoten's *Discours of Voyages* in 1598. For the next twelve years they worked in partnership. Finally in 1609 Stansby independently began printing under his own name.<sup>17)</sup> Within a short span of six years Stansby became London's largest print shop having on its list the famous *Workes* by Ben Jonson in 1616.<sup>18)</sup> Hence the choice of Stansby for printing the *Crudities* was absolutely an apt one as he had the experience of printing several prestige books.

Thus, the final product consisted of 938 pages with highly decorative initial capitals, page numbers, border framing the headings etc. At least five different fonts were incorporated to distinguish different headings. For instance, the "Explication of the Frontispiece" is in English roman, whereas "The Epistle Dedicatorie" in honour of Prince of Wales uses double pica italica. The major part of the book which includes the commendatory verses and the main text are in a smaller size of English roman.

Strachan explains that printing at the time in England was not up to the mark, as there were numerous errors which had to be corrected. Coryate is said to have added an 'interesting note' at the end of his book where he acknowledges that;

I must tell thee (Courteous Reader) it grieveth me extremely to shut up my booke with an Index of so many faults as I now present unto thee, which it makes me in a manner blush for shame to behold.<sup>19)</sup>

In this manner Coryate appeals to his readers that he should not be held responsible for these mistakes as part of his ignorance and lack of skill, but are due to the inaccuracy exercised by the Corrector. Further, Coryate promises his readers that errors of the kind shall not be repeated in the next edition. Here we can see that Coryate is highly confident that his book is going to be a success. In this regard he announces that;

Therefore if it will please thee to afforrd that favourable connivance unto these kind of errors that I doe earnestly crave of thee, I will engage myselfe ...to bestow that extraordinary care and industry in a most accurate and exactly true Edition of it next time (if it shall happen to be printed before the beginning of my next travels, a thing not altogether unlikely) that I will

be so bold to compare it for true orthographie and everything else that ought to prefix the sense of a booke, with any book whatsoever that hath been printed in London these twenty years...<sup>20)</sup>

However no second edition was ever published. Further these apologies have been omitted from the later editions. It was at the end of Volume two that an Erratum had been included at the end of which Coryate requests his readers to 'wink at' the hundred odd mistakes that remain uncorrected. He also promised that a truer edition will be published in compensation.

At present there seem to be only forty odd copies existing from which one can calculate that totally a few hundred copies must have been printed. Coryate took special care to distribute copies of his book among the Royals. On the occasion of Easter Monday Coryate was able to present the book to his well wisher and patron Prince Henry. Here Coryate makes an oration rich in hyperbole in praise of the Prince. This act was probably to re assert his stance of a wit. Here he allegorizes the *Crudities* to a freshly laid egg and the Prince to the sun. Once again Coryate seeks the support of Prince Henry in order that his book turns out to be successful.

Overall the *Crudities* took the shape of a prestige book which may not have financially been a success, but did earn Coryate a distinct place in the literary world. *Coryate's Crudities* is dedicated to '*The High and Mighty Prince Henry*'. The Epistle which he dictated to the Prince begins with words which raise an eyebrow. He addresses the Prince with the words 'most gracious Prince the Orient Pearle of the Christian world'. This reference of the Prince to 'Orient Pearle' strikes the first chord, where one can see that Thomas Coryate had a positive feeling towards the 'Orient', if not he would have never used it to address his Prince, especially during this period where travel writers were sending home a great deal of exotic and savage like information regarding the Orient, which the inquisitive Thomas Coryate would have surely set his eyes upon, one can conclude that in spite of the image which had been created he hoped to address his Prince with 'Orient Pearle'.

In the epistle dedicated to Prince Henry which Thomas humbly appeals to the Prince that he is actually not worth being labelled '*schollar*', in spite of which he has dared to present the *Crudities* to the High and Mighty Prince. While Coryate writes, "I am no schollar, but a man altogether unworthy to be dignified with so laudable a title" he hopes that his experiences will,

yield some little encouragement to many noble and generose yong Gallants that follow your Highnesse Court, and give attendance upon your Peerlesse person, to travel into forraine countries, and inrich themselves partly with the observations, and partly with the languages of outlandish regions, the principall means (in my poore opinion) to grace and adorne those

courtly Gentlemen, whose noble parentage, ingenuous education, and virtuous conversation have made worthy to be admitted to your Highnesse Court: seeing thereby they will be made fit to doe your Highnesse and their Country better service when opportunity shall require.<sup>21)</sup>

## ► THE BEGINNING OF THE JOURNEY

Travelling apparently for experience, knowledge and for the sake of his country and people, Coryate embarked on his journey of continental Europe on Saturday the 14<sup>th</sup> of May, 1608. He set sail from Dover at ten in the morning and reached Calais at about five in the afternoon. Then he goes on to give further details of how he had stuffed himself with too much food before boarding the ship, and that had his stomach rumble and he was nauseous all the way.

And he arrived in Calais (which Caesar calleth Ictus Portus, a maritime towne of that part of Picardy, which is commonly called le pais reconqui, that is, the recovered Province, inhabited in former times by the ancient \*Morini.) about five of the clocke in the afternoon, ...<sup>22)</sup>

The details of his departure and arrival in Calais with a historical explanation of the town are mentioned. The French name within parenthesis along with the words "ancient Morini" with an asterisk denoting a footnote which indicates a reference "Of whom Virgil speaketh thus, Extremique hominum Morini" in Virgil's "Aenei. 8" reveal that Coryate had a sound knowledge of Virgil but also of historical Calais and French. With this opening verse he already appeals to his readers by being informative and courteous as he translates the French into English for persons who are not familiar with French.

These opening lines form the base to the entire *Crudities* on the whole. It is in a similar manner that Coryate all through his book beautifully weaves detailed historical events, facts, figures, and personal details. He possesses the knack to appeal to his readers by maintaining a natural flow of events. Numerous times he got into arguments with people one incident speaks of such, when he was being chased by a Rabbi who had the intension of converting Coryate. This he includes without the slightest hesitation. His Protestant faith being the reason of dispute in most cases is something he treasures dearly.<sup>23)</sup>

The pupil of Erasmus of Rotterdam, Joachim Fortius Ringelbergius said that:

...only by constantly changing one's abode one could avoid being taken in by everyday life and becoming a commonplace person; only thus one could educate oneself.<sup>24)</sup>

Here we can gather that in the case of Coryate too this theory must have played a role in setting him on to path of journeying around continental Europe. Through this the scope of



pilgrimage was converted to travelling for education, and the area for gaining this education was no longer confined to university cities but was expanded to cover the entire earth.

### ► THE TITLE PAGE OF THE CRUDITIES

On the famous title page of the *Crudities*, which was engraved by William Hole and attested by explanatory couplets by Ben Jonson and Laurence Whitaker, one can see various scenes from his travels. Coryate had the cover of his book designed with different scenes from his travel, but what is striking is that most of these scenes depict moments when he was in some kind of an awkward situation. The inclusion of these odd situations in a certain sense lends a natural touch to the entire work. In normal circumstances people would never like to reveal or expose their failures or weaknesses, but in his case he is so open about them, which brings to light another important aspects of his character: his openness and outspokenness. This may have also been done with an intention to support his image of 'court jester' at the court of Prince Henry.

The depiction of Coryate's literary personality with his buffoonish image can also be viewed on certain occasions. His literary personality is a blend of his scholarly side and his naïve side. Through his vivid descriptions of cathedrals, churches, persons, dress, food and other minor aspects one can see that he has a curious eye for details. On the other hand his naivety is revealed through his always losing his way around, sleeping in a stable and being pissed upon by horses.

This title page also announces a number of other aspects of his personality which I consider worth perusal. This will solidify the base for my further argument that Coryate wrote what he saw as he saw it without any reservation. This becomes important for us as it assists in comprehending his true personality.

Another incident worth noting is one in which he is being chased away by a Jew. In Venice, Coryate as a dutiful Christian (as mentioned earlier) tried to convince a Rabbi into following the Christian faith. This led them into a heated argument beyond control and Coryate had to flee from the fear of being circumcised. This episode took place when he was in a ghetto in Venice and chanced to get into a conversation with a learned Rabbi, who was also well versed in the Latin tongue.

To Coryate's kismet, Sir Henry Wotton (who was employed by the Earl of Essex as his secretary and agent to collect foreign information and was posted in Venice at the time) came to his rescue. The two had been acquainted as Coryate had carried a letter of recommendation from Laurence Whitaker to him. At the time when Coryate was having the squabble with the Rabbi; Wotton who lived nearby passed by in his gondola when he spotted Coryate. As the repercussions

of this squabble, fifty to sixty persons of the Jewish faith gathered around them and the controversy began to get out of control. Sir Henry Wotton<sup>25)</sup> spotted him in this awkward situation and had his secretary go and safeguard him. Had it been for any other traveller he would have avoided getting into such kind of arguments, knowing from the stereo-type reputation the Jews of Venice held. However once again we realize that Coryate consolidates his image of a straight-forward and outspoken person.

What is remarkable is that he has included this incident not only in the title page but also in his book. Furthermore, being the son of a rector Coryate's deontology as a Christian lies embedded within him. Also the fact that the Court of Prince Henry was Protestant in nature cannot be overlooked.

Another inference that can be made here is that, what Coryate had been caught up with here is probably not an argument to prove the superiority of Christianity over the Jewish Faith, but a feat where he could prove his superiority in the Latin tongue. From his past one can determine his extreme proneness to making orations, for which he was ready at the drop of a hat.

Also on the title page is another depiction worth noting. It has the portrait of Thomas Coryate in the centre and he is surrounded by three women from France, Germany and Italy. Regarding this there is a couplet by Ben Jonson,

Here France, and Italy both to him shed  
Their horns, and Germany pukes on his head.

Thomas Coryate was probably induced to travel around continental Europe as he may have been influenced by a number of interesting persons at court. What I mean by "interest" here is appealing to our leg-stretcher who may have seen that the feat undertaken by these people not only earned them a respectable place in the court of Prince Henry, but also won them the recognition of well placed courtiers. Thus this adventure proved the fastest and the best medium for Coryate to adopt in order to actualize his ambition.

### ► CORYATE'S UNIQUENESS AS A TRAVEL WRITER

Coryate did not want to be involved in ordinary occupations like those of seaman or soldiers as was common in the times. Strachan says, "Not that he feared danger or hardship, but his interests were civilized, historical, and scholarly, far removed from the boredom, interspersed with occasional hectic excitements, of campaigning, or the enforced constriction and monotony of life at sea. Above all he wanted to be his own master".<sup>26)</sup> Coryate was an independent-minded

entity who would not follow what others had started and this aspect he demonstrates in his writing. It is when he reveals to Prince Henry that his accounts differ from those of earlier writers that he begins to prove his individuality. This could have also been one of the major reasons for the difficulty faced in the printing of the *Crudities*.

He wanted to be a unique personality whether it was at court or in his personal life. This nature of Coryate did pave for him a broad path to success which he traversed almost only on foot with certain exceptions of course. It would have been rather easy for Coryate to do what the other travellers were doing, like going to fixed places and following a set route and relating matters which all at home wanted to hear. However, what set him apart from the rest of the persons was his exceptional manner of doing things, which most misunderstood to be his foolishness.

Coryate clearly implies through the epistle addressed to Prince Henry and to the reader that he has travelled for the sake of gathering knowledge and increasing his educational value. Through this travel the patriotic Englishman wants to make it clear that he has travelled for the sake of his country and that his narratives will encourage other younger gallants to undertake similar feats. Overall he stresses on travelling for the good of his country. Here we can also see that through this Coryate aspires to have an image enhancement by being included among the intellectual crowd. However he also belittles himself and his abilities regularly so that he may not sound arrogant and too big for his boots. In this manner he demarcates himself from the aristocratic courtiers.

### ► PATRONAGE

The epistle which is one of his first compositions to be published, he appeals to the Prince for protection. As a next step he implores to the Prince to not only patronize his work, but also to protect him against persons who would in some manner hope to taint his hard work. He seeks protection 'with the seven-fold shield of Ajax'.<sup>27)</sup> Actually he goes on to explain to the Prince that he had no intention of publishing his experiences and had not been for the persuasion of some friends he would never have done it:

As for these my Observations in forraine countries, I was so farre from presuming to dedicate them to your Highnesse before the consummation of my future travels, that I resolved rather to conceale them from the world, and to bury them for a time in oblivion, if the importunity of some of my deare friends had not prevailed with me for divulging the same: whereof one amongst the rest, namely that right worshipfull Gentleman my most sincere and entire friend, M. Lionel Cranfield was the originall and principal animator of me; and another of my friends,

even learned M. Laurence Whitaker, that elegant Linguist and worthy traveller...<sup>28)</sup>

Here, once more Coryate smartly lets out the names of his influential friends M. Lionel Cranfield, First Earl of Middlesex and Laurence Whitaker, secretary to Sir Edward Phelips of Montacute House. Both of them have contributed panegyric verses to the *Crudities*, and as mentioned by Coryate these persons have in reality played a major role in sculpting his life. These two friends induced him to produce his work in the form of a book because they believed that with the risks Coryate was undertaking, if something were to happen to him then his country and its people would face a huge loss in the form of deprivation of his experiences.<sup>29)</sup> Hence they convinced him to do the same.

This epistle also reveals that Coryate had future plans to travel for the sake of his people and his country. Coryate as we know was travelling in a period when the British Empire was thinking of expansion and national sentiments were on the rise in England. Thomas also tells the Prince that he wanted to dedicate his work prior to his departure on future ventures. This may have been done with an intention of receiving some grants and benefits for his future undertakings, and may have also been a way to appeal to the Prince who highly encouraged foreign travel and study.

This also goes on to show that he is bracing himself for any kind of criticism, and he has already created in the form of a buffer the Prince's patronage. Coryate as we know of had a number of enemies, persons who were victims of his quick wittedness. Also as he had expected he was criticized for not writing on matters regarding political matters.

## ► CONCLUSION

Coryate was considered by many to have been the first Briton to have made a grand tour around continental Europe. This practice in the eighteenth century was evolved into the base of the education system of the British upper class.

Coryate explains that through the various descriptions of palaces, and other aspects contained in his book, he may induce other members of the court to travel, which would eventually benefit the country and also the court of Prince Henry.<sup>30)</sup> According to Coryate no other country in Europe equalled the magnificence of Venice and this he expressed in high praise by calling it the "Queen of the Christian world".<sup>31)</sup>

He also goes on to tell the prince that there has never been such a detailed publication in regards to Venice. Coryate is said to have spent six weeks in Venice, but he admits that through his writing he cannot do justice to the splendor of it. He asserts a number of times that he is no '*schollar*', and hence his works are not as eloquent as any other learned travellers. Coryate claims

that "I have written though not as eloquently as learned traveller would have done, yet as faithfully and truly as any man whatsoever"<sup>32)</sup>, he once more asserts that though he cannot write with grandiloquence, what he writes is written faithfully and truly with absolutely no circumscription.

From this it can be concluded that what he has written is pure, in the sense that he has penned his observations the way he has seen them. He admits that he has referred to works of other travellers which have been translated into English, but surely not to the extent that he has set his writings within the same framework of his predecessors.

Coryate has included an oration by a German professor of Marburg University, the reason he gives us for including this oration is as follows;

I meant to have digressed into the praise of the excellency of travel into forraine countries, the more to stirre up yong Gentlemen and every good spirit that favours learning, to so worthy and exercise; had I not prevented my selfe by translating those two elegant Orations out of Latin into English, that were made by that learned Hermannus Kirchnerus of Marpurg;<sup>33)</sup>

He further justifies the insertion by;

And surely for my owne part I will say I never read any orations in all of my life composed with a more terse and polished stile (Tullies only excepted) though I have in my daies perused some part of the Orations of learned Melancton, the Phoenix of Germanie, Antonie Muretus, my own Rhetoricall countryman Robert Turner, &c. Therefore since these two Orations do yeeld stronger motives, and more forceable arguments to animate the learned to travell into outlandish regions, then my poore invention can afford:···both because I hope they will be very delectable to every Reader that loveth to heare of forraine affaires, and also for that they agree with the argument of my booke.<sup>34)</sup>

From this advocacy we can infer that Coryate had read the works of other scholars, but he chooses to insert the oration of a German professor. One of the likely reasons for this may have been that Coryate's true feelings were better represented by the Professor from Marburg and not by other equally scholastic persons. This may have meant that Coryate did not agree with his countryman's rhetorical account. As we have already argued that Coryate respected the works of earlier scholastic travellers but did not bind himself by their work or their accounts.

Stagl points out rightly that:

Travelling has to be learnt, by individuals as well as by societies. A Society which cannot evaluate the reports of its travellers will not be able to acquire reliable knowledge of its neighbours, even if its travellers were able to achieve this personally. In any case, however, a returned traveller will become an expert on the societies he has visited. His reports must nevertheless be compatible with the pre-judgements of his fellow citizens in order to be understood and accepted by them.<sup>35)</sup>

In this connection Coryate goes on to announce that the works of the other authors who have written prior to him will no doubt be useful for the people wanting to know the political situation of Venice. On the other hand he claims that the earlier accounts do not contain half as much information regarding magnificent palaces, Churches, the Piazza of St. Mark and other monumental and cultural aspects. He accepts that his work is deficient in matters concerned with the political situation, but they are abundant as regards other cultural and architectural details. Thus, we can apply the formula laid down by Stagl to the works of Coryate and see that it does fit perfectly because he has not written with any pre-judgements.

Here I hope to raise a point by Mary Louise Pratt who coined the term "anti-conquest", in which she refers to the methods used by European bourgeois to represent and define themselves, a manner that will not only highlight their innocence but also suavely justify their hegemony. She further goes on to explain the reason for choosing the term "anti-conquest", where she says,

As I argue, in travel and exploration writings these strategies of innocence are constituted in relation to older imperial rhetorics of conquest associated with the absolutist era.<sup>36)</sup>

Here we can see that travel accounts do pose a threat to the correct interpretation of the idea or scenario mentioned within the accounts. However what I wish to argue here is that, her theory does hold true and that as readers we must keep in mind that one may get carried away by laying stress on this theory alone. What one needs to do then is to read these accounts without an 'always already' mindset.

Another major part of the *Crudities* that has been ignored by scholars are the Panegyric verses which have been affixed in order to make the book more saleable. I have clarified above that Coryate had trouble getting his work published. In order to overcome this difficulty he once again wisely used his connections and asked them to contribute verses in the form of recommendations which would attest his labours and his literary abilities. Writing for the *Crudities* became popular and hence we have almost sixty-one persons contributing verses. The final product runs almost into nine hundred and odd pages.

Thomas Coryate was in no position whatsoever to get his works published independently. His financial situation was in no way sufficient to support all of his ventures. Travelling could also be a source of income for persons like Coryate who would be more than happy to make a quick buck. R.E. Pritchard in his book *Odd Tom Coryate* gives an approximate figure of fifty to eighty pounds as the per annum requirement of a traveller. If a traveller was accompanied by horses or servants then the cost accordingly increased to about one hundred and fifty pounds per annum. Costs such as these were way beyond the reach of our leg stretcher, who 'put out' before embarking on his journey. Putting out as explained by Pritchard was a kind of life or travel insurance which safeguarded them on their journey. Strachan claims that it was usual for travellers to stake money before they set off on their journeys. Travellers are said to receive twice to ten times the amount they had staked. Over the years this practice came to be looked down upon. Our Odcombian leg stretcher who did not want to lose this opportunity deposited forty pounds (which he probably got from his mother) with a linen draper from Yeovil. In return he received a bill of exchange worth one hundred and thirty three pounds.<sup>37)</sup> However, what must be noted is that Coryate had to sue the person with whom he had signed a bond to recover his money. What here surfaces is that Coryate was really hard on money and any small opportunity to save or earn money was captured, and the proceeds were used to satisfy his passion of travelling.

He is said to have completed the whole journey with a single pair of shoes. On his return to England he dedicated this pair of shoes and his clothes to the Odcombe Church where they were hung in his honour. However these shoes were lost when the Church underwent renewal. After his feat he referred to himself as the *Odcombian Legstretcher*. This Coryate did in imitation of one Will Kemp who was a clown at the Lord Chamberlain's Men. Will Kemp is said to have travelled dancing the Morris from London to Norwich and published an account of the same in *Kemp's Nine Daies Wonder*. He is further said to have nailed his shoes to the Guildhall wall in Norwich. Here too one can observe that travelling for self-promotion was common among travellers during this period. Coryate writes about Kemp's feat in a prefatory poem to the *Crudities* as follows;

'Kemp yet doth live, and only lives for this  
 Much famous, that he did dance the Morris  
 From London to Norwich.  
 But thou much more Doest merit praise.'<sup>38)</sup>

One point which needs to be taken into account is that even though Coryate never really acknowledges it, he implies that he made use of F. Schott's *Itinerarium Italiae* for compiling his accounts on Italy. In the epistle to Prince Henry Coryate indicates that:

I have written though not as eloquently as a learned traveller would have done, yet as faithfully and truly as any man whatsoever; being often holpen both by discourse of learned men, and certaine Latin bookes that I found in Italie, wherehence (I confesse) I derived many principall notes, with which I have beautified the description of many Italian Cities.<sup>39)</sup>

Coryate here as one can see clearly announces that he

For seeing I made very short abode in divers faire Italian Cities, as Cremona, Mantua, &c...I held it expedient to borrow some few notes from a certaine Latin booke printed in Italie, rather then to write so briefly of the same, as the shortnesse of time would not otherwise permit me.<sup>40)</sup>

From the above one can see that five months was a short time for a traveller like Coryate who was extremely curious and an inquisitive traveller to the extent that he has been criticized by other members of the literary circle back home as a tombstone traveller.

Through his travels records Coryate's attempts at informing his readers that he is in no manner connected with politics. He makes no mention of any political entity or institution. Besides having obtained a few letters of recommendation, Coryate met with the expenditure for the entire trip himself which was uncommon during his time..

Coryate is among one of the prominent travellers of his time. His writings mainly deal with cultural aspects which he dexterously weaves with his historical knowledge in a manner where the past and the present lie beside each other. Thus, it can be easily said that the *Crudities* was one of the earliest travel accounts on the lines of which the later Grand Tourists based their trips and educational ventures. In all Coryate travelled forty five cities covering approximately two thousand miles. The reading public was opened to a wide range of cultural aspects that lay beyond the borders of their habitat.

## Notes

- 1) Strachan:113
- 2) Strachan:113
- 3) Strachan:113
- 4) Strachan:1
- 5) Hyperspist is a word used by Coryate when he made an oration in praise of Prince Henry meaning 'Patron' or 'Protector'. For further information on the usage of this word look at the *Crudities*, Panegyric Verses upon the Author and his Booke. p. 24



- 6 ) Moecenas presently spelled Maecenas
- 7 ) Coryate, *Crudities*(I):21
- 8 ) Strachan:124
- 9 ) Strachan:124
- 10) Coryate, *Crudities*(I):37 for the Panegyrick verse written by John Donne.
- 11) Coryate, *Crudities*(I):96 for the Panegyrick verse by John Jackson. The peculiarity of this verse is seen in the shape of the poem which is in the form of an egg.
- 12) Coryate, *Crudities*(I):149 for this eulogistic letter.
- 13) Strachan:127
- 14) Strachan:128
- 15) Strachan:128
- 16) Strachan:128
- 17) Bracken:216
- 18) Bland: 6-10
- 19) Strachan:129
- 20) Strachan:129
- 21) See "The Epistle Dedicatorie" in Coryate, *Crudities*(I):1
- 22) Coryate, *Crudities*(I):152
- 23) Strachan: 53
- 24) Stagl:48
- 25) Drabble:787
- 26) Drabble:14
- 27) Coryate, *Crudities*(I):1
- 28) See "The Epistle Dedicatorie" in Coryate, *Crudities*(I):5
- 29) Coryate, *Crudities*, Vol. 1:5
- 30) Coryate, *Crudities*, Vol. 1:2
- 31) Coryate, *Crudities*, Vol. 1:2
- 32) Coryate, *Crudities*, Vol. 1:2
- 33) See "The Epistle Dedicatorie" in Coryate, *Crudities*(I):4
- 34) See "The Epistle Dedicatorie" in Coryate, *Crudities*(I):5
- 35) Stagl:4
- 36) Pratt:7
- 37) Howard:95
- 38) Coryate, *Crudities*, Vol. 1:34
- 39) Coryate, *Crudities*, Vol. 1:145
- 40) Coryate, *Crudities*, Vol. 1:145

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